SYLLABUS
of the
23rd Annual Ralph Page Dance Legacy Weekend

January 15-17, 2010

Memorial Union Building
University of New Hampshire
Durham, NH 03824

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Sponsored by the
Ralph Page Memorial Committee
of the
New England Folk Festival Association, Inc.
(NEFFA)

1770 Massachusetts Avenue
Cambridge, MA 02140-2102
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Introduction

On Saturday evening, January 16, 2010, on the campus of the University of New Hampshire in Durham, New Hampshire, caller Lisa Greenleaf spoke to a packed hall of dancers, many in very elegant attire. “I just want to give you a reminder,” she said, “especially if you’re new to the Ralph Page Legacy Weekend, that we like to celebrate good dancing here…. That’s what this weekend is about. It’s a celebration of an older style of dancing, a courteous style of dancing, a gracious style of dancing. It does not mean you don’t have fun – oh boy, do you still have fun! – but we’re very gracious, as we were in that Grand March. And, by the way, you all look lovely.” And she was right. We did!

Just how does one describe the Ralph Page Dance Legacy Weekend to the uninitiated? I think that Lisa really got at a key idea. Dancers who come to the weekend have figured out that no conflict has to exist between old and new, between elegant and energetic, between being gracious and having fun. These are not opposite ideas; they are entirely compatible. Those of us who make the trek through a New Hampshire winter year after year “get it” that traditional dance is a living tradition, and that being gracious and dancing, as Ralph Page used to say, “with a wee bit of elegance” is just part of the fun. We are a crowd that can dance an intriguing 21st century dance with one vigorous swing after another, and then turn around and dance a joyous Money Musk for over sixteen minutes straight (as we did this year) even though this centuries old triple minor contra dance has neither a partner swing nor a neighbor swing. We love the dances you will find below, the easy or complex, the recently composed or venerable, the dances for two or eight or eighty. All offer opportunities for us to celebrate good dancing.

This pamphlet is a syllabus, or outline, similar to those that I have been making for the weekend since 1998, and the ones that others made before I took on the task. In it I try to record all of the many dances we enjoy during the weekend, as well as a summary of the content of the dance-related workshops. I notate the dances in consultation with those who called them and, when possible, those who composed them. Whether or not you can actually reproduce the dance based on the directions depends in large part on your familiarity with the tradition. If you are acquainted with traditional New England style dancing in most of its current manifestations, I believe that you will have no trouble deciphering the notation contained below. If you have never seen such dancing, I recommend that you put down this syllabus and go find out about it firsthand. There is probably a dance near you!

Before each dance I include a header with the following components:

Title
By [author’s name, if known] (date of composition, if known)
As called by [caller’s name, omitted in sessions called by a single caller]
Source: a publication where you can find the dance, not necessarily the only one; full bibliographic info appears at the end of the syllabus [omitted if I know of no published source]
Formation: [including a note about progression for squares or Becket formation dances]
Tune type: the names of the tune or tunes that were played; others can usually, but not always, be substituted; if I know the name of a tune’s composer, I include it (in parentheses)
I make a considerable effort to find sources and attribute compositions to their correct authors. If no author is indicated, my belief is that the dance or tune is “traditional,” that is, no single author can be identified. Please contact me with corrections if I have misidentified any material! I am happy to correct egregious errors for the electronic versions of these syllabi that find their way online (more about that below).

I volunteer for the task of pulling together the syllabus each year because I love doing it, and I always feel I learn so much from the process. But I really do not do this job alone. Each year I receive enormous assistance from the many callers, musicians and organizers of this weekend, all of whom consistently respond to my pestering with considerable helpfulness. I am especially indebted to David Millstone, who has meticulously checked the syllabus for errors every year that I have produced one. I would not do nearly as good a job without him; indeed, I always marvel at the number of errors he finds! Three musicians—Dave Langford of the Latter Day Lizards, Jane Orzechowski of Old New England and Vince O’Donnell of the White Cockade—merit some extra appreciation for saving a part of their attention while working at the weekend to write down each tune that they played for inclusion in this syllabus. The many composers and callers whose dances and dance adaptations are included also deserve heartfelt thanks. Their creativity breathes life into the tradition. Any mistakes that have crept into their work as I have put together this syllabus are my responsibility, and not theirs. Finally, I am deeply grateful to the Ralph Page Memorial Committee, a small, dedicated group of dance enthusiasts who put out extraordinary effort to pull together this superb weekend event each year. The committee works under the umbrella of the New England Folk Festival Association; the Ralph Page Dance Legacy Weekend is NEFFA’s “other dance weekend.” Their vision is what keeps the old and the new in such close contact.

This syllabus is available in print form from NEFFA. Earlier syllabi are also made available electronically at the website of the University of New Hampshire’s Dimond Library: <http://www.izaak.unh.edu/nhltdm/default.htm>. They are typically put up online about one year after they are first made available in print form. The website also offers a spreadsheet that indexes all of the syllabi. Even if you download the electronic material, I encourage you to support this valuable weekend by purchasing paper copies of any syllabi that you wish to own, or by simply making a donation at the NEFFA office to the Ralph Page Dance Legacy Weekend.

Would you care to dance? I hope that you will join us at a future Ralph Page Dance Legacy Weekend.

David Smukler
February 2010
Syracuse, NY
# Program Grid

## 23rd Ralph Page Dance Legacy Weekend

Sponsored by the Ralph Page Memorial Committee of the New England Folk Festival Association (NEFFA), with additional support from the University of New Hampshire Center for the Humanities, the Monadnock Folklore Society, the New Hampshire State Council on the Arts, and the National Endowment for the Arts.

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<td>Dance hall at the MUB, Level 2</td>
<td>Welcome Dance Party: Music by The White Cockade</td>
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<td>SATURDAY MORNING</td>
<td>STRAFFORD ROOM</td>
<td>Dance hall at the MUB, Level 2</td>
<td>NH Library of Traditional Music &amp; Dance</td>
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<td>Dimond Library, Level 1</td>
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<td>Dance Session: “Silver &amp; Gold: 50’s Squares and 00’s Contras”</td>
<td>11:00 – 5:00 Book and Music Sale</td>
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<td>10:30-11:00</td>
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<td>Music / Discussion Room room 338-340, MUB, Level 3</td>
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<td>Music and Talk: “Favorite Tunes” with Old New England</td>
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<td>LUNCH</td>
<td>STRAFFORD ROOM</td>
<td>NH Library of Traditional Music &amp; Dance</td>
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<td>(Dance hall at the MUB, Level 2)</td>
<td>Dimond Library, Level 1</td>
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<td>5:00-6:00</td>
<td>Informal Jam Session</td>
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<td>BANQUET</td>
<td>Huddleston Hall Ballroom, 73 Main Street, Durham</td>
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<td>Line up in the hallway for the Grand March.</td>
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**See You Next Year!**
Welcome Dance Party
Friday evening, 7:30 -11:00 PM
John McIntire, MC; music by White Cockade
Vince O'Donnell (fiddle), Ralph Jones (flute), Sylvia Miskoe (accordion), Cal Howard (bass), RP Hale (piano) and Allan Chertok (percussion)

Twenty Ten
By Sandy Lafleur (January 2010)
As called by the author
Formation: Contra, Becket formation (progress cw)
Jigs: Mist Over Tennessee/Stan Chapman’s (Jerry Holland)/Andy DeJarlis

A1- Ladies (right hand in right hand)
  balance, pull by and half courtesy turn with gent to face counterclockwise round the whole set
  Promenade, turn as couples
A2- Return
  Ladies chain back to your partner
B1- Long lines forward and back
  Gents do-si-do
B2- All balance and swing partner
  On last few counts lead to the left to meet the next neighbor

This was the debut of Sandy’s first dance composition. Sandy suggested using a “Varsouvienne” position for the promenade.

Frederick Contra
By Tom Hinds
As called by Dave Bateman
Source: Give-and-Take
Formation: Contra, duple improper
Jigs: Kesh Jig/Little Burnt Potato/Jimmy’s Favorite

A1- Two gents do-si-do
  Two ladies allemande left 1½
A2- Balance and swing partner
B1- Down the hall 4-in-line, turn as couples
  Return, bend the line
B2- Circle left ¾ and swing neighbor

Gents look on left diagonal to find new neighbor gent in A1.

Ted’s Mixer
By Ted Sannella (October 29, 1979)
As called by Lisa Greenleaf
Source: Swing the Next
Formation: Circle mixer
Reels: Miss Grace Hay’s Delight/Miss McPherson Grant

A1- All into the center and back
  In again, as ladies back out the gents turn to right to face partner and follow
A2- Allemande right partner 1½
  Do-si-do
B1- Allemande left 1½
  Promenade, gents reach back and ladies reach forward to take right hand with the next (forms a wavy “Alamo” ring with gents facing out and ladies in)
B2- All balance twice
  Swing new partner (the one in your right hand), and face the center

Stuart’s Big Move
By David Kaynor
As called by John McIntire
Formation: Contra, duple improper
Reels: Evit Gabriel/Old Man and the Old Woman/Dick Gossip’s

A1- Do-si-do neighbor and swing
A2- Lines forward and back
  Circle left all the way…
B1- …and a quarter more to swing partner on the side
B2- Gents turn by the left hand 1¼, ladies join in behind partner
  Left hands across star until you see new neighbors
Swing Two Ladies
By Ralph Page
As called by Tony Parkes
Source: Contras: As Ralph Page Called Them
Formation: Square (no partner change)
Jig: Maple Leaf Jig

All go forward and back (8)
Forward again, head gents back out with two ladies each (8)
Head gents turn partner with a right hand round (about 6), the corner lady a left hand round (about 6)
Form a basket (about 4): “Put your arms around their waist and swing both ladies around in place”

(The 3-person basket swing) (16)
Open up and circle three (8)
When oriented to do so, pop the odd lady under an arch formed by the head couple back to her partner (4)
Begin a partner swing (4)

Continue swinging partner (8)
Allemande left corner (8)
Promenade partner home (16)

Sequence: Intro; head gents lead figure as above; side gents lead; head ladies lead (they turn corner first with a right hand); side ladies lead; ending.

Québecois Square
As called by Peter Yarensky
Source: from the calling of Yaëlle Azoulay
Formation: Square (no partner change)
Reels: Reel de Rémi/Fiddler’s Bastringue

Intro and ending:
Bow to partner and corner
Allemande left corner
Grand chain (grand right and left)
Swing partner and promenade

Figure
Couple one present to couple three
Cut away six; back by four, cut away two (see note)
Present to couple three again
Repeat cut/return but in random sequence, ending at home
Everyone swing; promenade

The active couple dances forward and back, acknowledging their opposites (who remain in place and, we trust, appreciate the attention). To “cut away six” the actives divide the couple across and separate to come back to place. To “cut away four” they go down the center, separate and leave the set passing between their opposite couple and the nearer side couple. And, to “cut away two” they separate and split between the nearest side couple. “Cut away” tells the dancer to go from the center of the set to the outside somehow. “Back by four” would mean to come back to the center through the same “door” as you would use to leave if you were “cutting away four.” So, “Couple one cut away six, back by four, and cut away two” means… Go down the center and divide couple three. Gent goes left and lady right around one person and come back into the center. Gent turns right and lady left to split the nearest side couple and go outside again. Finally, the gent turns left and the lady right and they return to their home place.

Once each couple has done this sequence, the caller offers a random and playful sequence, mixing “cut away…” and “back by…” in any way desired. The routine repeats for each couple in turn, and the challenge becomes greater for each successive couple. (Compare with “The Merry-Go-Round,” page 50.)
**Carts Reel**

By Thelma Thompson

Performed by WildCarts (UNH Library Cart Team) and called by Chrissy Fowler masquerading as Ralph Page (including holding a life-sized photograph in front of her face as she called)

Formation: Contra, “Becket” formation (each couple consisting of one human and one cart)

Reels: St. Anne’s Reel/Mason’s Apron

A1- All go forward and back: Humans bring cart in front of them, taking hold of end of cart with both hands, and go forward four steps toward opposite couple to move carts right-side to right-side (like right-shoulder-to-right-shoulder siding in English dancing); all fall back to place in four steps

Swing “cartner” (A brisk clockwise circle)

A2- Carts chain with a “cartesy” turn:

Opposite humans send their carts across toward the one another, giving a firm straight-line shove in that direction and letting go (carts pass right-side to right-side), then catching the opposite cart at both ends and turning it once around counterclockwise (the “cartesy turn”) while the other human does likewise

Repeat so that all have their own carts

B1- Poussette see-saw (done without cart, this would be a simple left shoulder do-si-do or “see-saw” for the humans, but with a cart partner it becomes a counterclockwise poussette with humans pushing carts in front of them and passing left shoulders): move 8 steps forward and slightly to the left, then back up to place, passing right shoulders

B2- Humans return their carts to their right side, retain hold on cart with the right hand, and take hold of opposite cart with the left hand (4)

Circle left once around (8)

And slide left to the face a new couple (4)

See bibliography to link to a video of this routine.

Library cart drill team routines are popular at library conferences. The WildCarts have developed the only such routine based on New England contra dancing! Athletic teams at UNH are “Wildcats,” hence this team’s name: “WildCarts.”

The UNH Library possesses an extensive collection of country dance materials, including material donated by the estates of Ralph Page, Ted Sannella, and others.

**Chorus Jig**

As called by Lisa Greenleaf

Source: *Cracking Chestnuts*

Formation: Contra, duple proper

Reels: *Chorus Jig/Opera Reel*

A1- Ones down the outside and back

A2- Ones down the center, turn alone

Return and cast off

B1- Ones turn contra corners

B2- Ones balance and swing

**Waltz:** *Penobscot Memory* (Vince O’Donnell)

♫ Break ♫
**Polka: Laura Susan**

**Hull’s Victory**
As called by Peter Yarensky  
Source: *Cracking Chestnuts*  
Formation: Contra, duple proper  
Hornpipe: *Hull’s Victory*

A1- Actives turn by the right hand halfway and give left hand to opposite to form a line-of-4 (actives in center, gents facing down and ladies up), balance that wavy line  
Actives allemande left twice around with the one below  
A2- Actives allemande right once in the center to same line-of-4, balance  
Actives swing  
B1- Active couple down the center, turn as a couple  
Return, cast off proper  
B2- Right and left through, over and back

**Deer Park Lancers**
As called by Tony Parke  
Source: *Northern Junket*, vol. 10, no. 4  
Formation: Square (no partner change)  
Marches: *Pete’s March* (Bob McQuillen)/*Earl of Mansfield*  
Jigs: *The Torment/Moon and Seven Stars/Calliope House* (Dave Richardson, 1983)

Heads promenade the outside counter-clockwise (expected direction) (16)  
Head ladies chain to the right and back (16)  
Facing same couple, dip and dive once around (sides arch first) (16)  
Do-si-do the one you meet (8)  
Swing partner (8)  
Heads promenade the outside *clockwise* (unexpected direction) (16)  
With the couple you meet, right and left through, over and back (16)
**Friday Night Fever**
By Tony Parkes (June 1989)
As called by Dave Bateman
Source: *Son of Shadrack*
Formation: Contra, duple improper
Reels: *Miss Thompson’s/Edward Jay’s Jaunt/
J. B. Milne*

A1- Balance and swing neighbor  
A2- Gents turn by the left 1½  
  Swing partner  
B1- Promenade across  
  Ladies chain back  
B2- Balance partner (4), pull by across (2),  
  pull by neighbor by the left hand (2)  
  Repeat

The timing given in B2 is the most common nowadays, but Tony’s original intent was for a more relaxed timing: Balance partner (4); four changes of rights and lefts (12). If no second balance is inserted there are three counts for each change instead of only two. Compare to “Friday Night Affair,” page 15.

**Separate and Do-Si-Do**
By Tony Parkes (September, 1975)  
As called by Lisa Greenleaf  
Source: *Shadrack’s Delight*  
Formation: Square (ladies progress to left)  
Reels: *Julianne Johnson/Nail That Catfish to the Tree*

Head couples right and left through  
  (counts 1-8)  
Side couples right and left through (5-12 – start as heads are backing up)  
Head couples separate and go halfway round the outside (9-16)  
Heads do-si-do partner, and back away to join the side couples, forming lines-of-4 at the sides (“he-he-she-she” lines) (8)  
Forward eight and back (8)

Center four (sides) pass through (4), balance the one you meet (4)  
And swing (8)  
Promenade to the gent’s home (16)

Sequence: Intro; figure twice as above; break; figure twice with sides leading; ending.

**Spinning Yarn**
By Frank Woodward (approximately 2003)  
As called by Sandy Lafleur  
Source: *CDSS News*, no. 190  
Formation: Contra, duple improper  
Reels: *You Married My Daughter But Yet You Didn’t/Father Francis Cameron/Barrowburn*

A1- “Couples do-si-do”: acting as unit with your partner, do-si-do with the neighbor couple  
  As individuals, swing neighbors  
A2- Couple one down the center, turn alone  
  Return and cast off  
B1- Half hey-for-4 (ladies start by passing right shoulders)  
  Ladies chain back  
B2- Balance in a ring, spin to the right one place (as in Petronella, page 38)  
  Balance again, California twirl to face new neighbors

The author writes, “My wife, Susan, spins yarn from the wool we get from our sheep. The Petronella twirl represents the two single strands of spun wool, and the California twirl represents the plying of the two strands to make finished yarn.”

**Dance Gypsy**
By Gene Hubert  
As called by Tony Parkes  
Source: *More Dizzy Dances III*  
Formation: Contra, Becket formation (progress ccw)  
Reels: *Da Tushkar/Gordon’s Reel/Millbrae*

A1- Down the hall 4-in-line, turn as couples  
  Return, bend the line  
A2- Circle left ¼ and swing neighbor, end facing the couple on the right diagonal  
B1- Ladies chain on the right diagonal  
  All left-hand star straight across  
B2- Balance and swing partner

Remember the rule for diagonal action in contra dances. At the end of the set, if there is no one on your right diagonal for the chain at B1, stand pat.
Waltz (see below)

The Logroller’s Waltz
for Marianne Taylor

Vince O’Donnell
June 7, 2008

F Am7  F  Bdim7  G7  C7
F Am7 F Gm7 Am7 Bb G9 C7 F
A7 Dm Bb7 A7+5 A7 Dm Bb C Dm A7
Bb Eb C F Bb C7 1Dm 2F
Silver and Gold: 50’s Squares and 00’s Contras
Saturday, 9:00 AM program
Led by Lisa Greenleaf; Music by Old New England
Jane Orzechowski (fiddle), Deanna Stiles (flute) and Bob McQuillen (piano)

Soundcheck Reel:
Funnel in the Tunesmith’s Truck
(written by David Kaynor for Bob McQuillen)

A-1 Reel
By Chris Weiler (October 24, 2008)
Source: Chris’s website
Formation: Contra, Becket formation (progress ccw)
Reels: Mountain Ranger’s/Morningstar/Batchelder’s

A1 - Circle left ¾
Balance the ring, California twirl
A2 - Balance and swing the neighbor you meet
B1 - Right and left across
Ladies allemande right ½
B2 - Balance and swing partner

The title does not refer to the first part of the music, but to a diner in Gardiner, Maine.

Two Faced Line
By Doc Heimbach
Source: Sets in Order Yearbook
Formation: Square (no partner change)
Jigs: Blackberry Quadrille/pipe on the Hob

Figure
Head couples forward and back (8)
Forward again and pass through, separate
and go around one to lines at the sides (a “he-he-she-she” line) (8)
Forward eight and back (8)
Middle four pass through and join opposite line with convenient hand, still facing out (the “two-faced line” of the title; Lisa called them, “funny lines”) (4)
Balance (4)

Turn on the outside hand ¾ to similar lines at the head and foot (4)
Balance again (4)
Middle four pass through, and cross trail to allemande left corner (8)
Swing partner (16)

Break (“Chain all four”)
Right hand to corner and balance (4), pull by and courtesy turn your opposite (in your corner’s place) (4)
Four ladies grand chain (8) (you are back with your partner and have moved one place to the left)
Repeat 3 more times to home (48)
**American Gothic**
By Nathaniel Jack (Summer of 2004)
Formation: Contra, duple improper
Reels: *Cup o’ Tea/John Egan’s/Poor Old Woman*

A1- Move clockwise once around your neighbor while facing your partner (a sideways do-si-do, now often called “Mad Robin” after an English country dance with a related figure)
Ladies allemande left 1½

A2- Pick up your partner around the waist as in a star promenade, bring him back to the lady’s side and wheel around (“butterfly whirl”), lady backing up and gent going forward
Half hey-for-four (gents start by passing right shoulders)

B1- Balance and swing partner
B2- Long lines forward and back
Circle left ¾ and pull past your current neighbor to progress, meanwhile turning to face partner to start the next “Mad Robin”

Nathaniel’s first dance composition.

**Double Cross**
*Source: Sets in Order Yearbook*
Formation: Square (no partner change)
Reels: *The Kitchen/Kiss the Cook* (Ralph Page)

**Figure**
Side ladies chain across (8)
Head couples forward and back, rollaway with a half-sashay as you back up (8)
Forward again and pass through, separate and go around two to hook onto the ends of lines at the sides (you have a same sex “buddy” next to you in line and the next figures are done with the two of you acting as a unit) (8)
Lines-of-4 go forward and back (8)
Cross trail through (as couples with your buddy) (8)
Do-si-do across (still as a unit) (8)
Dip and dive all the way around the set, the gents arching and the ladies diving to begin (note: when heads and sides switch roles, the ladies arch first) (16)

Box the gnat with your partner (4)
Do-si-do partner and swing (12)
Same four circle left (8)
Head gents break to a circle of eight (8)
Allemande left your corner….

**Break (“El Paso Star”)**
Allemande left your corner (4)
Allemande right your partner, all the way around (4)
Four gents left-hand star once around while the ladies go single file (clockwise) halfway (8)
Allemande right your opposite, 1½ around (8)
Four ladies left-hand star once around while the gents go single file halfway (8)

“Big” allemande right with partner (8)
Allemande left corner (4)
Come back and swing your partner (12)
Promenade home (8)

Sequence: Intro; figure as above; break; figure reversing head and side roles; break; figure with heads leading; break; figure with sides leading; ending. The suggested timing is flexible and can be adjusted to the situation by inserting generic figures ad lib. But clearly phrased figures are satisfying.
United We Dance
By Bob Isaacs (9/12/2001)
Formation: Contra, duple improper
Reels: Dancing Bear (Bob McQuillen)/Lord McDonald’s/Return to Dancing Bear

(Begin in long wavy lines, gents facing out and ladies facing in)
A1- Balance to the right and left, slide or spin to the right (as in Rory O’More, page 40)
   Balance to the left and right, slide left
A2- Balance and swing neighbor
B1- Circle left ¾ and swing your partner
B2- Ladies chain across
   Left-hand star (hang on to this neighbor by the left hand and take right hands with the next to form a new wave)


Double Pass Through
A 1950s square from the calling of Louise Winston
Formation: Square (no partner change)
Reels: Quadrille Français/Reel de Ste. Louise

Figure
Couple one promenade, go halfway around behind couple three (8)
Those two couples (facing same direction) go forward and back (8)
Forward again, “lead couple” (couple 3) goes right, “next” (couple 1) goes left, end behind the side couples (8)
All go forward and back (8)

Forward again and pass through two (passing both couples that you face), lead couples go right, next go left, until you face another couple across (8)
Right and left through with the ones you face (8)
Ladies chain across (8)
Chain back to your partner with a “power turn” (turning nearly twice around) (8)

All promenade home (16)
Allemande left corner, come home and swing your partner (16)

Sequence: Intro; figure with couple 1 leading; figure with couple 2 leading; break; figure with couple 3 leading; figure with couple 4 leading; ending. The “power turn” is Lisa’s adaptation.
Friday Night Affair
By Chrissy Fowler
Formation: Contra, Becket formation (progress ccw)
Reels: Ross’s Reel #4/Bob with the One Horn

A1- Right and left through
   Ladies chain back
A2- Balance partner (4), pull by the right
    hand across the set (2), pull by
    neighbor along the set (2)
    Repeat
B1- Balance and swing next neighbor
B2- Give-and-take to the lady’s side
    Swing partner

The title acknowledges that this dance is a “nice
combination” of Becky Hill’s Square Affair and a
slightly folk-processed version of Tony Parkes’
Friday Night Fever.

If you removed the balances from the figure in A2 it
would be what modern western square dancers call
“square through four” or what English country
dancers call “four changes of rights and lefts.” With
the balances, Lisa calls it an “interrupted square
through.”

Larry invented the give-and-take figure, and
describes it as follows: “The ‘swingers,’ a man and a
woman facing across the set, meet, join free hands,
retreat to the designated side of the set, and prepare to
swing. Unless otherwise specified, the dancers retreat
to the man’s side.” Although often performed as an
8-count action, Larry’s preferred timing was tighter:
2 counts to meet and 2 more to retreat.

Waltz: The JB JB Waltz (Bob McQuillen)
Contras Worth the Challenge
Saturday, 11:00 AM - 12:30 PM
*Tony Parkes, MC*; Music by the *Latter Day Lizards*
Dave Langford (fiddle), Bill Tomczak (clarinet) and Peter Barnes (piano)

*Salutation*
By Ted Sannella (early in 1980)
Source: *Northern Junket*, vol. 13, no. 8
Formation: Contra, duple improper, double progression
Reel: *Temperance*

A1- Gents change places passing right shoulders (4), balance partner (4)
   and swing partner (8)
A2- Long lines forward and back
   Right and left through on the right diagonal
B1- Take hands four straight across (when in doubt look a little to the left),
   balance the ring (4), circle left 1¼ (about 10), and pass through, couple
   one moving up the hall and couple two moving down (about 2)
B2- Swing the neighbor you meet (8)
   Right and left through across (8)

Ted’s daughter Janet named this dance to welcome in the 1980s.

*The Women’s Wall*
By Al Olson
Source: *Zesty Contras*
Formation: Contra, duple proper
Jig: *My Darling Asleep*

A1- Ones down the outside past two standing couples
   Come up the center and cast off
A2- Ones turn contra corners
B1- Balance and swing first contra corner, end facing the women’s wall (see note)
B2- Allemande left the second contra corner until ones can join right hands in the center to form wavy line-of-4 diagonally across the set, balance
   Couple one swing, end facing up

“The women’s wall is the side of the hall faced by those in the men’s line” (Larry Jennings, in *Zesty Contras*, page 72).

*Fiddleheads*
By Ted Sannella (February 23, 1983)
Source: *Swing the Next*
Formation: Contra, duple improper
Reel: *Wissahickon Drive* (Liz Carroll)

A1- Active cross over, go left around one, into the center and make a “diamond-shaped” ring (active gents face up, active ladies face down)
   All balance, one-quarter turn to the right
A2- All balance, one-quarter turn to the right, actives continue spinning halfway more to find each other
   Actives swing in the center (finish facing down)
B1- Go down the hall four in line (actives in the center), active turn as a couple and others turn alone
   Come back to place, cast off with a hand cast
B2- Those four circle left halfway around
   Swing your neighbor, end facing across

The diamonds in A1 are like those in the dance Petronella when couple two participates (see page 38). If you are an active couple, your partner will not be in the diamonds with you, but you will be reunited at the end of A2. Near the end of the set you may be in a diamond with only three dancers, or one active dancer may be standing out alone until the swing.

Many dances have been composed using a Petronella “spin.” This may not be the first to borrow the figure (Simple Gifts by Heidi Stridde, claims that distinction), but it is probably the first to borrow the “Citronella” figure, which evolved in the 1970s, that is, the version of Petronella in which all four dancers spin. And few other dances use the diamond shape.
The Trial
By Larry Jennings
Source: Zesty Contras
Formation: Contra, triple improper
Rags: Peacock Rag/Beaumont Rag

A1- Couples one and two balance and swing neighbor and couple three balance and swing as well
A2- Change the swing into a two-hand turn
Circle left all six, just halfway (until ones are in middle place and proper)
B1- Allemande right the one you swung, twice around to place
Allemande left your corner from there 1½ to change places
B2- Allemande right the next 1½ to change places
Allemande left the next 1½ to change places

Contravention
By Ted Sannella (June 29, 1977)
Source: Balance and Swing
Formation: Contra, triple proper
Reel: Batchelder’s (played both in F and D)

A1- First two couples forward and back
Same four swing partner and face up
A2- Cast off individually to go down the outside, twos in the lead, go almost to the second standing couple, then twos come up the center and ones follow them up; when in progressed place, ones face down
B1- Couples one and three star right
All six circle left halfway, ones face down again
B2- Couples one and two (who are now below) star left
All six circle right halfway

In the three final allemandes gents are progressing clockwise around the ring of six, and ladies are progressing counterclockwise.

Larry Jennings wrote: “The dance was not named for any difficulty; instead it was designed to test the dancers on the most important zesty figures: swing, allemande, and circle.” Here is Larry’s notation:
5. All almd R ind of ph 1-3, x2 6. Almd L on L 1½
7. Almd R on R 1½ 8. Almd L on L 1½

As the dance starts again, the ones can retain hands with those below them (the original threes) for the forward and back. This alerts them that they are now twos. As in British Sorrow, you will find that the role of lady one is key during the B-parts. She should be certain to end each star between the two other ladies.

Ted created the unusual progression on the way home from a square dance convention in Atlantic City, New Jersey. Ted proposed naming this dance the Conventional Contra, but Tony convinced him that Contravention would be a snappier title.

Waltz: Iles de la Madeleine
Music and Talk: Favorite Tunes
Saturday, 11:00 AM - 12:30 PM
Led by Bob McQuillen, Jane Orzechowski and Deanna Stiles (Old New England)

As in other workshops led by Bob McQuillen in recent years, Bob did a wonderful job of creating an informal and comfortable session that allowed participants to share tunes and learn from him and from one another. The tunes that people chose were wide ranging. Some were written by Bob. One was written for Bob by Ralph Page. Others came from various traditions. All were marvelous tunes. Here is the list of tunes that were played:

- **Road to Lisdoonvarna** (jig in E-Dorian)
- **His Dad’s Polka** (a favorite tune that Don Braley learned from his father) (polka in G)
- **Pete’s March** (by Bob McQuillen, for Pete Colby, march in D)
- **Scollay’s Reel** (Reel in Em)
- **Moon and Seven Stars** (jig in D)
- **Memories of Emma Lake** (by John Arcand, march in G)
- **Star of Munster** (reel in Am)
- **Prince Imperial Galop** (in C/G)
- **McQuillen’s Squeezebox** (by Ralph Page, march in C)
- **Gärdebylätten** (Swedish walking tune in D)
- **Chinese Breakdown** (two-step in D)
- **Piper’s Lass** (reel in D)
- **Maggie Brown’s Favorite** (jig in G)
- **Coleraine** (jig in Am)
- **La Bastringue** (reel in D)
- **Crooked Stovepipe/Glise de Sherbrooke** (two-steps in G)
- **The JB JB Waltz** (by Bob McQuillen) (waltz in G)

Bob was in rare form and shared many stories and memories related to the tunes.
Retrospective
The Inspirational Legacy of Marianne Taylor
Saturday 1:30 - 3:30 PM
Led by Marcie Van Cleave and Sylvia Miskoe; music by The Latter Day Lizards and guests
The Lizards are Dave Langford (fiddle), Bill Tomczak (clarinet) and Peter Barnes (piano)

Marcie Van Cleave launched the session as follows:

Today we are honoring Marianne Taylor, a doyenne of dance, a maven of moves, a teacher of traditions, a nurturer of newbies, and a person worthy of countless other alliterations (from which I will spare you!).

Marcie described Marianne fittingly as “the woman with the perpetual smile and boundless enthusiasm,” and introduced four of Marianne’s family members who were in attendance: her long-term partner, Don Gorman; her daughter, Andy Taylor-Blenis; her grandson, Nick Blenis; and her sister-in-law, Angela Taylor.

Atlantic Mixer
As called by Tony Parkes
Formation: Circle mixer
Source: Zesty Contras
Reel: Girl With the Blue Dress On

A1- Promenade (14), ladies turn back over right shoulder (2)
A2- All promenade single file (gents counterclockwise, ladies clockwise)
B1- Allemande right with the one you meet
    Change hands and allemande left
B2- Same two do-si-do
    And swing

The beginning of B1 can feel a little competitive. Ralph Page would say, “Don’t be polite; be quick.” Fortunately, if you are left out, someone else is in the same predicament, and you can find one another in “lost and found” in the middle of the hall.

Bob McQuillen recalled the last evening of dance that Duke Miller led, which he called from a chair. Bob thought it was Duke at his best, and compared this to the fine time he and the other musicians from Old New England had playing for what turned out to be the last evening where Marianne called.

George Fogg and Marianne collaborated frequently over the years. George called the following English country dance in an accessible style that Marianne would have appreciated.
**The Rose Tree**  
As called by George Fogg  
Source: *Seven Midland Dances*  
Formation: Contra, duple proper  
Reel: *Rose Tree*

A1- First corners (first man and second woman) right hand turn, then left hand turn  
A2- Second corners the same  
B1- Couple one lead down the middle, turn alone; return and cast down one place (unassisted)  
B2- Swing partners

Notes from George: In B1 the woman can turn under the man’s arm. An alternative in B2 is for the two couples to rotate counterclockwise all the way around one another while they swing. Apparently there are several versions of The Rose Tree from Northamptonshire. This is the Titchmarsh version.

❄ Vince O’Donnell remembered Marianne’s varied range of musical interests, which included American jazz standards. He and the musicians from The Latter Day Lizards played Ain’t Misbehavin’ (by Fats Waller) for us.

❄ David Millstone presented the dance “Marianne the Magnificent,” which was created by Susan Elberger for Marianne, and first shared with her at a surprise party (organized by Marcie Van Cleave) to celebrate her 65th birthday. David read the following comments about the dance by its author from the 2009 Ralph Page Dance Legacy Weekend syllabus: “My purpose was to create a dance that was fun to do, focused on Marianne (hence the man admiring his partner—‘Marianne’), interesting, and accessible to most dancers. The last factor was important to me because Marianne placed great importance on getting people dancing quickly and enjoying it.”

**Marianne the Magnificent**  
By Susan Elberger (1995)  
As called by David Millstone  
Source: *CDSS News #124*  
Formation: Contra, duple improper  
Reel: *Star of Munster*

A1- Do-si-do neighbor  
   Ladies trade places: pass partner by the right shoulder and loop to the right around him, gents rotating in place to admire their partner  
A2- Circle left once around  
   Swing partners  
B1- Promenade across; right and left back  
B2- Ladies allemande right 1½  
   Swing neighbor

❄ Andy Taylor-Blenis, Marianne’s daughter, shared the following stories. Marianne’s father played in a banjo band. On visits to their home he sat on the porch and would play systematically through a scroll filled with songs from World War I and World War II while his wife sang the songs. At her mother’s
insistence, Marianne studied classical piano from 3rd grade through 11th grade. Marianne went to Sargent College in Boston, where she earned a degree in Physical Education. There were pianos in all the student lounges there and she played music regularly. It was her sister-in-law, Angela Taylor (a fixture at the Ralph Page Dance Legacy Weekend), who first dragged Marianne to folk dances and is largely responsible for her becoming so involved with dance. Marianne danced with Jeannie Carmichael, who founded the Boston branch of the Royal Scottish Country Dance Society. She loved Scottish dance and international dancing. Andy said that her mother felt that “if you could walk you could dance” and that “dancing is healing.”

**Loon Mountain Reel**
Scottish country dance
As called by Andy Taylor-Blenis
Formation: Four-couple longways
Reels: The Brooch (Robin Ellis)/Major Mackie

Begin with a bow/curtsey
A1- All eight circle left with a slipping step
   And back to the right
A2- Lines-of-4 advance and retire
   Repeat
B1- Two stars, right hands across (one for the top four and one for the bottom four)
   Back by the left
B2- Top couple right-hand turn
   Couples 2, 3 and 4 make two-hand arches, and top couple tunnel through the arches to the bottom (as the other couples move up one place)
Repeat three more times and end with a bow

Marianne was a Royal Scottish Country Dance Society certificated instructor. Andy, also an accomplished Scottish dancer, explained that Loon Mountain Reel is meant to depict a natural scene. The circle in A1 represents Loon Pond. The lines in A2 are the waves lapping the shore. The stars are meant to convey the flying of loons, and Andy encouraged us to flap our free arm and call like loons if we wished. B2 represents the loons diving and surfacing.

**John McIntire** reminisced about meeting Marianne about eighteen years ago. She seemed to turn up at every dance he went to. John did not believe he could learn to dance couple dances, but Marianne thought otherwise, and successfully taught him first to waltz and later to hambo. It was Marianne who invited John onto the committee that organizes the Ralph Page Weekend.

**The Rye Waltz**
Novelty couple dance
Presented by Lisa Greenleaf and George Fogg
Formation: Couple dance in ballroom position, man’s back to center
Tune: The Rye Waltz (an adaptation of Comin’ Through the Rye and The Highland Schottische)

Part I (to two-step rhythm)

**Bars 1-2** Starting with gent’s left foot and lady’s right foot, touch heel, toe, heel, toe
**Bars 3-4** Take 3½ sliding steps toward the gent’s left and the lady’s right: slide-together-slide-together-slide-together-slide
Bars 5-6  The other way: Starting with gent’s right foot and lady’s left foot, touch **heel, toe, heel, toe**

Bars 7-8  As above, take 3½ sliding steps toward the gent’s right and the lady’s left: **slide, slide, slide, slide**

Bars 9-16  Repeat all of the above

Part II

12 measures of waltzing with your partner. As the waltz winds to a close, the music makes a rhythm change back to the final two bars of *Comin’ Through the Rye*, and the dancers take 3½ sliding steps toward the gent’s left and the lady’s right to make a transition back to Part I.

The directions above are from Marianne, when she presented this dance at the Ralph Page Dance Legacy Weekend in January 2000. Below is an abbreviated summary.

In LOD, heel, toe, heel toe, slide & slide & slide & slide
Opposite to LOD, heel, toe, heel toe, slide & slide & slide & slide
Repeat all of the above

Waltz with partner for 12 measures
Finish with slide & slide & slide & slide

Roland Goodbody shared that Marianne was the first person to help him organize the 600 or so books in Ralph Page’s collection after they were donated to the library in 1986. Roland learned much about dance from Marianne as they worked together on the collection. She helped him as well with a radio show that he still hosts by educating him about traditional music and being a “gentle guide.” Roland said that Marianne’s optimistic ‘can do’ approach to any task lifted the spirit of all who worked with her. Roland saw Marianne as an “ambassador of dance,” who made all dancers, of any experience level, feel welcomed and included.

Sylvia Miskoe met Marianne in Boston when she first left college, and was just enough younger that she looked up to her as an older and wiser leader. But later, she felt more like they were peers, and she and Marianne often carpooled to dances and shared parenting stories. (Andy Taylor-Blenis confirmed with a smile that her mother had a “tough love” approach to child rearing.) Sylvia recalled that she had a crucial part to play for Marianne’s surprise 65th birthday, picking up her partner, Don and bringing him to the event. Sylvia presented the Canadian Barn Dance, which we danced to a tune composed by Marianne.
Canadian Barn Dance
As called by Sylvia Miskoe
Formation: Couples facing counterclockwise around a circle with inside hands joined
Schottische: The Carfuffle Shuffle (Marianne Taylor)

Bars 1-2  Schottische step forward in line of dance, starting on outside foot (gent’s left, lady’s right **one, two, three, hop**)
Same step back, starting on the inside foot **one, two, three, hop**

Bars 3-4  Same step sideways (gents left and ladies right) to move apart
Same step sideways (gents right and ladies left) to come together, but gent moves diagonally forward enough to meet a new partner, they take ballroom position – the lady’s back is to the outside and the gent’s back is to the center

Bars 5-6  In ballroom position, starting on gent’s left and lady’s right: **step-close-step** in line of direction
**Step-close-step** backwards, starting on gent’s right and lady’s left

Bars 7-8  **Step-hop** four times, turning as a couple, and opening out to start again

Repeat as often as desired.

The Carfuffle Shuffle  

Marianne Taylor

[Music notation image]
**Dave Bateman** appreciated how Marianne got him to travel. He took a trip to Portugal as one of a group of eight with Marianne and Don. Dave also recalled going with Marianne to a little Chinese restaurant. She had been there one year before. The hostess recognized Marianne despite it having been an entire year, and said, “Here are the postcards you left on the table last time.”

**Don Gorman**, Marianne’s longtime partner, played a haunting solo for us on a rustic flute. He explained that he found the instrument about a week before her death and has been teaching himself to play. Don has found that playing the flute creates a sort of magic that takes him to another place. He created some of that magic for us.

**David Smukler** spoke about Marianne’s consistent and rich contributions to the Ralph Page Dance Legacy Weekend, including couple dancing, English dances, and contra. He recalled the time in 2006 when she walked through a Serbian kolo with the group. When the music came on it was a different Serbian kolo, so she called that one on the fly so effectively that everyone could dance it.

*The Improper Apothecary*

*By Marianne Taylor*

*As called by David Smukler*

*Formation: Contra, duple improper, double progression*

*Reel: Fisher’s Hornpipe*

A1- Allemande right neighbor 1½
    Allemande left the next neighbor 1½
A2- Ladies chain over and back
B1- Couple one balance and swing your partner, end facing up
B2- Put the convenient arm around your neighbor above cast off, go twice around
    Ones half figure eight up through the twos, and face new neighbors below

This is Marianne’s variation of a Ted Sannella dance, Apothecary Reel, which is proper. The original Apothecary Reel can be found in *Balance and Swing*. Marianne’s title is a tribute both to Ted’s profession and to his humor. The Improper Apothecary is a highly energetic dance. If a dancer needs to slow things down a bit, the cast off in B2 can go once around.

**Bill Tomczak** first met Marianne in 1979. He had been hearing about the Taylors as the go-to people for international dancing. Bill started going to international dances, and fell in love with the music and dancing. He soon also became friends with Marianne. The first time he played for one of her dances was in 1980, with Marianne at the piano. The tune they played then was Alte Kath, and Bill and the band played it for us as well.

*Zwiefacher: Alte Kath*

A Zwiefacher is a couple dance that mixes two time signatures. This one has two measures of 3/4-time, followed by two of 2/4. The dancers waltz for two measures, immediately take two slower steps for the 2/4 measures, and continue like this for the length of the dance.
The Nova Scotian
By Maurice Hennigar (1954)
Source: Zesty Contras
Formation: Contra, duple improper
Called by Marianne Taylor (recorded at the Ralph Page Dance Legacy Weekend on January 14, 2005)
Reels on recording (Don Roy Trio): Reel in G/Fraser Valley/Cindy Roy’s (Don Roy)/High Level Hornpipe; as the
recording finished, The Latter Day Lizards, without missing a beat, kept the dance going with Dominion

A1- Couple one split couple two with a mirror allemande
   Couple one swing in the center
A2- Gent one down the hall with both ladies, “right hand high and left hand low” to turn the
   line-of-3
   Return and couple two only cast off
B1- Ladies chain, across only
   Circle left once around
B2- Right and left four

This version appears in Zesty Contras with the note: “Adapted by the folk process.” The allemande turn in A1 is
with the right hand for lady one and gent two, and left hand for the other two dancers.

Marcie Van Cleave closed the session with a beautiful Lesnoto.

Lesnoto
Macedonian line dance
Formation: A line of dancers, leader on the right, hands held, bent at elbows
Tune (in 7/8 time): Bitola (the name of a town in southwest Macedonia)
Three counts to each measure: short, short, long (♩♩♩ – think: “apple, apple, apricot”)

<table>
<thead>
<tr>
<th>Measure</th>
<th>Count</th>
<th>Directions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Facing slightly to the right, and moving right, step on right foot</td>
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<tr>
<td></td>
<td>2</td>
<td>Continuing to the right, step on left foot with a small bounce (do not put full weight onto left)</td>
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<tr>
<td></td>
<td>3</td>
<td>Shift full weight onto left foot in place</td>
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<tr>
<td>2</td>
<td>1</td>
<td>Facing center, slight side step to the right with right foot</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Lift left foot slightly in front, with a small bounce</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Another small bounce in this position</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>Slight side step to the left with left foot</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Lift right foot slightly in front, with a small bounce</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Another small bounce in this position</td>
</tr>
</tbody>
</table>

For a last waltz, the band chose one of Marianne’s compositions.
Mist On the Mountain

Marianne Taylor
May 11, 1992

Originally written in the key of Fm/F, the version above has been transposed by Barbara McOwen to be friendlier to fiddlers.
Dances I Learned From Ralph
Saturday, 3:45 - 5:00 PM
Led by Tony Parkes with Old New England
Jane Orzechowski (fiddle), Deanna Stiles (flute) and Bob McQuillen (piano)

St. Lawrence Jig
By Ralph Page (1956)
Source: Contras: As Ralph Page Called Them
Formation: Contra, duple improper
Jigs: Fiddle Hill Jig (Ralph Page)/Old Box Stove
(Grace McRae)

A1- Allemande left neighbor until the actives meet in the middle and swing
A2- Down the hall with the actives in the center of a line-of-4, turn alone
Return, cast off
B1- Right and left four
B2- Long lines forward and back

Right-hand star

The first left hand turn should go at different speeds so that the first couple comes into the center at the same time. Tony suggested that gent 1 and his neighbor go once around, while lady 1 and her neighbor go 1½.

Lads of Kildare
By Ralph Page (1968)
Source: Contras: As Ralph Page Called Them
Formation: Contra, duple proper
Reels: Piper’s Lass/Collier’s Daughter/Peacock Fancy

A1- Actives allemande right 1½
Allemande left the neighbor 1½
A2- Do-si-do with the next neighbor
Circle left with these new neighbors
B1- Actives swing, end facing up
Cast off proper with original neighbors
B2- Same four, right and left through, over and back

This dance was originally conceived as a triple minor dance, which is why you work with neighbors on either side. It works well as a duple.

Hofbrau Square
By Jerry Helt
Source: Northern Junket, vol. 6 no. 8
Formation: Square (gents progress to left)
Jig: Guy Walks Into a Bar... (Mary Lea)

All circle left halfway (8)
Heads right and left through (8)
Circle left halfway (8)
Sides right and left through (8)

Four ladies grand chain across (8)
Heads half promenade inside the square (8)
Four ladies grand chain across (8)
Sides half promenade (8)

Take eight hands round and balance to the right and left (4), slide three steps to the right in your circle (4)
All balance to the left and right (4), slide three steps to the left (4)
Allemande left corner (about 6)
Do-si-do partner (between 2 and 4)
Four gents begin a left hand star (between 2 and 4)

Turn the star three quarters round until you meet your corner (4), balance (4)
And swing (8)
Promenade to lady’s home (16)

Sequence: (No intro); Twice through with the heads leading in Part I; twice more with the sides leading.
**British Sorrow**
Source: *Cracking Chestnuts*
Formation: Contra, triple proper
Reels: Black Cat Quadrille/Prince Imperial Galop/
George Cheveux

A1- Actives down the outside past two
couples, step into the center
Return up the center, cast off
A2- Couples one and three, right-hand star
Couples one and two, left-hand star
B1- An expansive circle of six all the way
around to the right
B2- Top four, right and left four

It is crucial that the active woman end the left-hand
star between the two other women before the circle
right.

**Sackett’s Harbor**
Source: *Cracking Chestnuts*
Formation: Contra, triple proper
Jigs: Steamboat Quickstep/New Rigged Ship/
Kimmel’s #1

A1- Forward six and back
Circle left, six hands, ¾ round
A2- Actives through the center, turn alone
Return, cast off
B1- Turn contra corners and fall back into
your own line
B2- Forward six and back
Circle *right*, six hands, ¼ round

In A2 the actives move across the hall in the same
direction as the minor sets are rotated. If the stage is
north, they move west to east.

**The Rout**
Formation: Square (no partner change)
Source: This was common as a plain quadrille figure
in several collections from the 1800s.
Reel: *La Tadoussac*

Heads to the right and circle four with the
sides; head gents let go of left hands to
open to a line-of-4 at the sides (8)
Forward eight and back
Ladies chain across
Ladies chain down the line
Ladies chain across
Ladies chain down the line, courtesy turn is
approximately twice around
Promenade home

Sequence: Start and end with breaks, and alternate
heads and sides leading the figure with more breaks
in between. The sequence of chains is not fixed. Use
either chains or rights and lefts, and sometimes go
across and sometimes along the line. Of course, the
caller should always leave everyone near home with
original partners for the promenade. See the 2003
RPDLW Syllabus for a detailed description of one
way to do this.

One meaning of the word “rout” is “a noisy party.”

**Waltz:** Micki’s Waltz (Bob McQuillen)
The Caller and the Dance Community
Saturday, 3:45 - 5:00 PM
Callers Discussion led by Lisa Greenleaf

Lisa facilitated a rich discussion on the topic of what callers can do to address various interaction problems that arise at dances. Below is a list of ideas that were brainstormed at the session.

A caller is never simply a caller, but often has other roles in the dance community, for example, as a dancer, or organizer. This means that callers are often uniquely positioned to be the best facilitators for community discussion, whether it happens between caller and dancer, caller and organizer, or dancer and dancer. What we can do as callers to have a positive impact depends in part on which hat we are wearing. Therefore the usefulness of any of the ideas listed below is likely to vary depending on circumstances. The issues also overlap. You might choose to use a particular style-teaching tip as a technique for addressing a problem issue, such as out-of-space dancing. It all interrelates. So, please consider any idea that you think might be helpful to your dance community – with the disclaimer that every idea we came up through this brainstorming process is not necessarily one that everyone at the workshop would agree with or endorse. Also, please note that the lists below are an attempt to organize the content of the workshop discussion, but the points did not come up in such an organized fashion. Rather it was a brainstorming session that wandered from place to place, sometimes revisiting earlier topics.

First, what are the issues of concern? We discussed:

- **Physical safety**, including swing lifts, cranks and yanks, wild or out-of-space dancing, and reluctance to adjust style when the floor is crowded
- **Crossing of sexual boundaries**, for example, young women being held too closely, ogling (eyes down shirt, etc.), inappropriate comments, or pursuit.
- **Promoting higher quality dancing** (good ‘style’), such as dancing on time, dancing with good connection, anticipating, and taking care of others around you.
- **Experienced dancers not being helpful to newcomers** – avoiding asking, self-segregating, impatient reactions, “helping” by physical pushing, or too much talking at the newcomer

What can we do as callers regarding dancers’ physical safety?

- When not at home, we may feel less entitled to intervene. We want to be liked and be invited back. But safety is safety!

- What to do? In general, don’t intervene about behavior on mic. Step one when you identify a problem is to talk to an organizer. Ask, “Do you have a policy?” (“Oh, we should have a policy! What do you think it should it be?”) Then you can say to dancers, I’ve talked to your organizers, and they have a policy about this! 😊

- Speak directly to the dancer who is behaving unsafely; pull the person aside discreetly with words like “I understand you are trying to have a good time, but…” so that the person is made aware but doesn’t feel attacked.

- Encourage dance groups to develop a document to share your vision/ expectations with visiting callers. Chrissy Fowler from Belfast, Maine has a great model.

- Encourage dance groups to develop clear policies. Some west coast dances have had to resort to restraining orders to restrict access of problem dancers.
• Use words like: “Take care of each other.”

• As a dancer in your home community, take responsibility. You might use words like “I’m going to ask you not to do that” (or “to do this instead”). Then, if the person improves, get back to him or her and say thanks for being a role model.

What can we do as callers regarding the crossing of sexual boundaries?

• Understand that many problems do not arise from bad intentions, but from misunderstandings. For example, a dancer who told a young female dancer “If you hold me closer it will be a lot more fun for both of us” probably did not understand how his words would be received.

• Empower the 20-year-old women to watch out for the teens. In general, when people come to you with this problem, suggest that they can take care of their friends. “Creeping someone out” is not easy for a caller or organizer to make a rule about.

• One dancer who felt that some men were coming on to her found that talking to “safe men” about it caused word to spread and the problem subsided.

• Teach new dancers that they can say “No thank you” (nicely 😊) to someone they don’t feel comfortable dancing with.

• You can teach concept of “frame” (for swinging or waltz) with the words: “The swing is actually the opposite of a hug.”

• Explain to new dancers that eye contact is part of the culture, but that we understand it might be uncomfortable for some people. Eye contact during the swing is important because it lessens dizziness, but one can also look at the ear or forehead for the same effect. Addressing this issue for new people can also inform experienced dancers that they should back off if others are uncomfortable.

• As a strong dancer, make a point to dance with those who you know make others uncomfortable, and then provide them feedback on how they can make your experience more enjoyable.

What can we do as callers to encourage experienced dancers to be more helpful?

• Reach experienced dancers when talking to the new folks: “Many dancers will try to help you. The best dancers will get you where you need to go without a tug or push.” You can also tell the regulars: “If you take care of newcomers in the first half, I can call more interesting dances in the second half.”

• Re-name the skill-building session before a dance a “Welcoming Session” (instead of a “Beginners’ Session”). Just before letting the new dancers go, tell them, “Experienced dancers will want to dance with you because they are interested in your success.” Then, from the microphone, say, “Hey, let me tell you what I just told the new dancers….”

• Another approach: “During the course of the evening, make sure to dance with three different people: (1) someone whose name you don’t know, (2) someone whose dance level is significantly different from yours, and (3) someone you really want to dance with.”
• One dance organization made “Dance buddy” a role that you have to apply to the committee to earn (rather than self-selected). If someone is turned down, they get some feedback about why.

• One possible response to a “booking ahead” request: “Sorry, I don’t book ahead, but I’ll be looking for you later on.”

• Thank people who are good role models.

What can we do as callers to build dancing skills?

• Avoid overloading new dancers, who are learning a lot at once, not just about dance skills, but about dance culture. At the end of the welcoming session, gather folks in and share some “secrets.” Then later you can remind them from the mic.

• Make directions specific. Teach in memorable ways.

• Ask organizers, “Do you like mixers?” and use them (probably one per evening).

• When teaching style tips, give people permission to talk to one another: “Swing your neighbor; now talk to each other. Let your neighbor know what you need. Negotiate a better swing experience.”

• Remind folks that this activity is about having fun. Soften your tone, encourage good connection and emphasize the fun.

• One dance group maintained a notebook where dancers could write an anonymous response to, “Here’s what I’d really like to tell my partner.” Every now and again one or two entries were selected to be read from the mic.

In general…

• You probably have a fairly small fund of trust; don’t squander it. Similarly, if you say too much from the mic, dancers stop listening. People won’t identify themselves as the problem.

• Giving direction to people doesn’t have to be the same as scolding them.

• Cultivate community standards regarding making sure all have an enjoyable dancing experience. Tell the strong dancers, “We need you to…”

• Tell dancers that they should let you know about problems (sound, hands four, dance behavior, or what have you). “Tell me any time.” It is much better than hearing about a problem after the fact when there is no longer anything that can be done about it.

• Don’t try to fix everything at once. Consider that dance ability is developmental sequence. Newer dancers may actually need to dance by jumping around, etc.

• Ask experienced dancers to raise their hands, and tell newcomers to seek them out, rather than the other way around.
• Support community builders like potluck suppers, etc. It can help break down barriers when people know each other better.
Grand Dance
Saturday evening, 8:00 -11:30 PM
Old New England provided the music for the first half of the evening
Jane Orzechowski (fiddle), Deanna Stiles (flute) and Bob McQuillen (piano)

Grand March
Source for Grand March figures: Legacy
Formation: Couples one behind the other
Marches: Comer’s (Bob McQuillen)/Myron’s (Bob McQuillen)/Campbell’s Farewell to Redcastle

The Grand March was led by Tony Parkes and Andy Taylor-Blenis, with planning help from Beth Parkes.

Get Me Going
By Lisa Greenleaf
As called by the author
Formation: Contra, duple improper
Reels: Reel de Madame Jobin (Bob McQuillen)/ Gramin’s Reel/ John Brennan’s

A1- Balance and swing neighbor
A2- Long lines forward and back
   Ladies do-si-do 1½
B1- Balance and swing partner
B2- Ladies chain across
   Left-hand star

Follow the Leader
By Ted Sannella (October 2, 1978)
As called by: Lisa Greenleaf
Source: Balance and Swing
Formation: Square (ladies progress to left)
Reel: Mrs. Frazier’s

Heads right and left through (counts 1-8)
Sides right and left through (5-12 – start as heads do their courtesy turn)
Heads right and left through home (9-16)
All circle left, go half way around (8)
Original first gent drop your left hand, turn over your left shoulder and turn the circle inside out (8)

Blue-Haired Girl
By Chuck Roth (2000)
As called by Lisa Greenleaf
Source: CDSS News #160
Formation: Contra, duple improper
Jigs: Miss Grace Hay’s Delight/Brisk Young Lads/ Boxman’s (Liz Carroll, written for Bob McQuillen)

A1- Balance the ring, spin to the right one place (as in Petronella, page 38)
   Repeat
A2- Balance and swing neighbor
B1- Circle left ¼ and swing partner
B2- Ladies chain
   Half hey-for-4 (ladies start by passing right shoulders)

In the original dance A2 was “Balance the ring and swing neighbor,” and B1 was “Ladies allemande right 1½; swing partner.” The dance commemorates an occasion when a teenage dancer showed up one night at Chuck’s local dance in Austin, Texas with her hair dyed a bright blue.
**Hot and Cold**
By Gene Hubert
As called by Tony Parkes
Source: *More Dizzy Dances III*
Formation: Contra, duple proper
Reels: *Bricklayer’s Hornpipe/Liza Constable’s Reel* (Bob McQuillen) *Lamplighter’s Hornpipe*

A1- Do-si-do same sex neighbor
First corners (gent one with lady two) swing in the center
A2- Down the hall 4-in-line, first corners turn as a couple
Return, fold the line
B1- Second corners (gent two with lady one, who now above the other two) swing in the center, end facing down
All swing partner on the side
B2- Gents chain across (see note)
Couple one half figure eight above

The gents chain is a mirror image of the ladies chain. Gents will start and end on the left side of a lady. They pull by each other with the left hand, connect with the opposite lady, and courtesy turn with her, the lady backing up and the gent moving forward. For the courtesy turn, the gent can take right hands with the lady as she “scoops him around” (mirroring the ladies chain), or both can put an arm around each other’s back, as in a cast off.

**Parisian Star**
By Tony Parkes (November 1970)
As called by the author
Source: *Shadrack’s Delight*
Formation: Square (ladies progress across; gents progress to right)
Reels: *Isle of Mull/Neil Vincent Orzechowski’s Welcome to Earth* (both by Bob McQuillen)

Four ladies right-hand star (8)
Left-hand star back and give right hand to partner (8)
Balance (4), “move up,” (ladies star halfway as gents move one place clockwise), take right hands here (4)
Balance and move up again (8)

Balance and move up one more time (8)
Swing original corner (8)
Promenade once around (16)

Sequence: Intro; figure twice; break; figure twice; ending. To “move up,” pass two people without touching, and then take hands with the third. Dancers may discover that they meet the same person each time they arrive in the same position. The figure is adapted from the fifth figure of the *Parisian Varieties*, a quadrille from the 1870s.

**Bye Bye Baltimore**
By Bob Dalsemer (1991)
As called by Tony Parkes
Source: *Legacy*
Formation: Contra, duple improper
Jigs: *Debby Keller’s/Regina Delaney/Mrs. Brennan’s* (all three by Bob McQuillen)

A1- Allemande left neighbor 1½
Allemande right 1½ with second neighbor, giving left hand to neighbor #3 to form a long wavy line
A2- Balance in that wave; slide or twirl right past neighbor #2 (as in Rory O’More, page 40)
Swing original neighbor
B1- Circle left ¾ and swing partner
B2- Right and left through across the set
Roll away with a half sashay to trade places with partner (2), right-hand star ¾ (6)
“Kitchen Junket” Lancers
One of several versions of Lancers figure #5
As called by Tony Parkes
Formation: Square (no partner change)
Reels: Reel des Accordéonists (Marcel Messervier)/
Reel Eugène

Couple one promenade the inside of the set,
greeting each of the other couples; end
at home but facing out and couples 2
and 4 fall into place behind them to
create a column of couples facing up
(16)
All go forward and back (8)
All sashay three steps to the right and back
to the left (8)

Lady one lead the four ladies single file, go
counterclockwise around the gents and
back to where you began (16)
Similarly, gent one lead the four gents
clockwise round the ladies (16)

All face partners, fall back and come
forward (8)
Swing partner to original place in the square
(8)
All go forward and back (8)
Repeat (8)

Sequence: Intro; figure as above, repeat giving each
couple in turn the lead role; ending. The order in
which the side couples fall into place is unimportant.
The variation we danced included single file
promenades that led dancers into other sets, but Tony
brought us all home to original places and partners in
the end.

Jubilation
By Gene Hubert (February 1988)
As called by Tony Parkes
Source: More Dizzy Dances III
Formation: Contra, duple improper
Reels: Red Crow/Gypsy Girl (Ed Reavy)/
Watchmaker’s

A1- Balance and swing neighbor
A2- Gents turn by the left 1½
   Turn your partner by the right, either
   once, once-and-a-half, or twice
B1- Half hey-for-4 (starts with whichever
two are moving toward the center
   passing left shoulders)
   Swing partner
B2- Long lines forward and back
   Ladies chain

Waltz: Ms. Eugenia Brennan (Bob
McQuillen)

~~ Break ~~
The **Latter Day Lizards** provided the music for the second half of the evening
Dave Langford (fiddle), Bill Tomczak (clarinet) and Peter Barnes (piano)

**Soundcheck Reel: Lazy Brown**

**Money Musk**
As called by Lisa Greenleaf
Source: *Cracking Chestnuts*
Formation: Contra, triple proper
Reel: *Money Musk* (24-bar version, Dave Langford’s fiddle was tuned to AEae)

A- Actives turn by the right ½ (8)
  Go down the outside below one (4) and all six balance (4)
B- Active turn by the right ¼ until the active gent is standing between couple 2 facing down and the active lady between couple 3 facing up (8)
  Balance (4) and actives turn by the right ¾ again, so that they are progressed and proper (4)
C- Top two couples right and left four

Dancers have come to expect to dance Money Musk sometime during each Ralph Page Dance Legacy Weekend. Even Chorus Jig is not considered to be as much of a “requirement” as Money Musk. This year’s Money Musk created enormous excitement, partly because of the dynamic music and partly because Lisa chose to run the dance for a very long time so that all dancers got a reasonable chance at the number one role. Many dancers who were new to the weekend caught the excitement and became Money Musk enthusiasts!

Lisa taught the figure in the B-part with balance steps. See *Cracking Chestnuts* for a thorough discussion of Money Musk—its history, timing, folklore and more (including whether “to balance or not to balance” and other dance tips).

**Salute to Larry Jennings**
By Ted Sannella and Larry Jennings
As called by Lisa Greenleaf
Source: *Give-and-Take*
Formation: Contra, “sawtooth” formation (see note)
Reel: *Miss Monaghan’s*

A1- Circle left about ¼ until you are facing your neighbor on the side of the set
  Do-si-do neighbor and give right hand
A2- Grand right and left along the line (wrapping around at the ends), four changes
  Allemande left neighbor 4 to face back the way you came and grand right and left back to original neighbor
B1- Balance and swing neighbor
B2- Give-and-take to gent’s side (see note) and swing partner

Technically speaking, this dance is in “sawtooth” formation—halfway between Becket and duple improper. At the end of B2, you look on the left diagonal for the next neighbor couple. Generally it seems least confusing to line up dancers as if for a Becket dance.

See note after “Friday Night Affair” (page 15) for a description of give-and-take.

Ted’s original, duple improper version was composed on October 16, 1980. Shortly thereafter he adopted some changes based on Larry’s suggestions, resulting in the following version (published in *Swing the Next*). Larry further adapted the dance as above.

  A1- Lines forward and back; actives swing
  A2- Circle left all the way; do-si-do neighbor
  B1- Same as A2 above
  B2- Same as B1 above

Larry Jennings had a unique and telegraphic way of notating dances. Here is Larry’s notation:

1. Cir L till you are straight across from pt  2 DSD
N  3&4. R hd to N: gd R & L along the set (and around the ends) to the fourth N; almd L that N; ret (gd R & L, two changes)  5&6. Bal & sw orig N & face across in ½ sh-waist pos  7&8. Give-and-take; sw pt & face new cpl on L diag
**Early Autumn Breakdown**  
By Gene Hubert  
As called by Lisa Greenleaf  
Source: *Dizzy Dances II*  
Formation: Square (no partner change)  
Reel: *Billy in the Lowground*

**Figure**
Heads right and left through (8)  
Heads circle left ¾ in the center, pass through (8)  
Swing the one you meet, end in lines-of-4 at the sides (16)

Forward eight and back (8)  
Middle four (original heads) box the gnat with your opposite (4)  
Same four right-hand star about ¾ (about 6)  
Allemande left your corner (about 6)  
Swing partner (8)

**Break ("Allemande left like an allemande thar")**
Allemande left corner, pull by partner by the right hand  
With the next allemande left ¾ and gents form a right-hand star (without letting go of the lady’s left hand)  
Turn the star with the ladies going forward ("driving") as the gents back up  
Allemande left just about ¾ and pull by someone new  
With the next (this is your corner), allemande left ¾ and gents form another back-up star  
"Shoot the star" (allemande left the corner) and swing your partner

Sequence: Intro; figure as above; figure with the sides leading; break; figure with heads leading; figure with sides leading; ending. Lisa’s breaks incorporated "like an allemande thar," but used other moves as well.

**Delphiniums and Daisies**
By Tanya Rotenberg  
As called by Lisa Greenleaf  
Source: *Give-and-Take*  
Formation: Contra, duple improper  
Reel: *Billy in the Rearview* (Dave Langford)

A1- Allemande left neighbor 1½  
   Ladies chain across  
A2- Hey-for-four (ladies start by passing right shoulders)  
B1- Balance and swing neighbor (see note)  
B2- Circle left ¼  
   Allemande right neighbor 1½

This is a slight variation on the original dance, which did not include a balance in B1.

**The Tease**
By Tom Hinds  
As called by Tony Parkes  
Source: *Give-and-Take*  
Formation: Contra, duple improper  
Reels: *Reel des Eskimeaux/Hommage à la Belle Gaspésie*

A1- Ones gypsy in the center  
   All swing neighbor  
A2- Circle left ¾ and swing partner  
B1- Ladies chain across  
   Ones half figure eight up through the twos  
B2- Ones turn contra corners
**Duck Through and Swing**
By Tony Parkes (April 1975)
As called by the author
Source: *Shadrack’s Delight*
Formation: Square (ladies progress to left)
Reel: *Growling Old Man and Grumbling Old Woman*

Heads right and left through (counts 1-8)
Sides right and left through (5-12 – start as heads do their courtesy turn)
Head couples right and left back (9-16)
Heads lead to the right and circle four; head gents break to a line-of-4 (8 counts)
Lines go forward and back (8)

Forward again and pass through (4), (then joining hands again) arch in the middle and the ends duck through (4)
Swing the one you meet (and those who make the arch swing each other) (8)
Promenade to the gent’s home (16)

Sequence: Intro; figure twice for head couples; break; figure twice for side couples; ending.

**Bees in the Shower**
By Jim Kitch
As called by Tony Parkes
Source: *Give-and-Take*
Formation: Contra, Becket formation (progress cw)
Reel: *Benton’s Dream* (Benton Flippen)

A1- Gents allemande left halfway, take right hand with neighbor in a wave-of-4 and balance
Swing your neighbor
A2- Gents allemande left once around (4), pass neighbor by right shoulder (2) and ladies pass left shoulders (2)
Gypsy with partner once and a little bit more so that your partner is on the expected side (gent left, lady right) as you face across the set

B1- Circle left all the way around
Pass through across and loop to the right (lady in the lead) to meet a new couple
B2- With these new neighbors, circle left again all the way around
Swing your partner

The discrete parts of the dance will merge together into one flowing sequence.

**Waltz:** *Josefin’s Dopvals* (Roger Tallroth)
**Sunday Morning Favorites**

Sunday, 9:15 AM

Led by Lisa Greenleaf; Music by The Latter Day Lizards
Dave Langford (fiddle), Bill Tomczak (clarinet) and Peter Barnes (piano)

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**Petronella**
Source: *Cracking Chestnuts*
Formation: Contra, double proper
Reel: *Petronella*

A1- Actives only each turn over own right shoulder ¼ to move one quarter turn to the right (they end in the center, the gent facing up and the lady facing down) as the twos move up slightly (4); all take hands in a ring of four and balance the ring (4)
All four repeat the turn and the balance
A2- Repeat twice more until actives are home
B1- Actives down the center (the twos need to get out of their way and can do so with another turn around to the right), actives turn alone
Return, cast off
B2- Right and left through, over and back

Traditionally, *Petronella* (or “Pat’n’ella”) did not include participation by the second couple during the A-parts, a practice that became popular in the 1960s. *Zesty Contras* offers several variations.

**Square Affair**
By Becky Hill
Source: *RosenHill Collection*
Formation: Contra, Becket formation (progress cw)
Reel: *Spootiskerry* (Ian Burns)

A1- Long lines forward and back
Ladies chain across
A2- Give right hand to partner: balance (4), pull by across the set (2), with your neighbor pull by along the set (2)
Face across and repeat: balance, pull by partner and pull by neighbor
B1- Balance and swing new neighbor
B2- Circle left ¼ and swing partner

A2 is what western square dancers call a “square through four,” interrupted (or “punctuated”) with the balances.

**Fan in the Doorway**
By Gene Hubert
Source: *More Dizzy Dances III*
Formation: Contra, double improper
Slip Jig: *The Butterfly*

A1- Hey-for-4 across, six changes (starts neighbors passing right shoulders)
A2- Swing partner on gent’s side of the set
B1- Hey-for-4 across, six changes (starts *gents* passing *left* shoulders)
B2- Swing neighbor
C1- Down the hall 4-in-line (3 steps), turn alone (3); return (3), bend the line (3)
C2- Circle left all the way (8 or 9)
Pass this neighbor and hook to the right to start the hey with the next (4 or 3)

The tune (24 bars of 9/8 time) has four 3-count phrases per part, whereas most contra dances (32 bars of 2/4, 6/8, or similar) have a rhythmic structure that is four 4-count phrases per part. The dance is cleverly constructed to use these 12-count parts effectively.
**Shooting Stars**
By Tom Hinds
Source: Legacy
Formation: Square (no partner change)
Reel: Angeline the Baker

**Figure**
Head couples right and left through (8)
Head ladies chain back (counts 9-16)
Side couples pass through (start on count 13, as soon as head ladies are no longer in the center)
Turn to your right and promenade single file (gents follow partner), the lady round two and gent around one to lines-of-4 at the sides (these will be “she-he-he-he” lines) (8)
Lines go forward and back (8)

Right-hand star at each side of the set (8)
Gents left-hand star in the middle while ladies go single file (clockwise) on the outside track; pass your partner once (8)
The next time you meet your partner, pull right into a grand right and left (8)
Swing partner at home (8)

**Break (“Red hot”)**
Promenade halfway round
Gents, roll her across (all rollaway partner, ladies moving from right to left and turning over left shoulder to face the gent behind) “and you go red hot”
Allemande right once around
Allemande left partner 1½
Allemande right corner once around
Allemande left partner and “roll promenade” (snuggle into a promenade with your partner)

Sequence: Intro; figure as above; figure with the sides leading; break; figure as above; figure as above; figure with the sides leading; ending.

**Beneficial Tradition**
By Dan Pearl
Source: Legacy
Formation: Contra, Becket formation, double progression (progress CW)
Reel: Saint Anne’s Reel

A1- Ladies allemande left once around, give right hand to partner to form a wavy line-of-4 (4), balance the wave (4)
Swing your partner (8)
A2- Circle left ¾ and swing your neighbor
B1- Ladies chain across
Long lines go forward and back
B2- With the one across (opposite sex), pull by the left hand to change places (4), with the one on the right diagonal (same sex) pull by the right hand to change places (4)
Repeat (8)

At the beginning of the dance, ladies should look on the left diagonal for a new lady with whom to allemande. The rule for diagonal action applies: At the ends of the set, if there is nobody to pull by with on the diagonal, stay put! Also, in B1, note that the ladies chain precedes the forward and back. This sets up B2 well, but is opposite to what often happens, and so dancers may forget at times.

Dan Pearl writes that he especially likes the fit of the traditional tune *Willafjord* for this dance.
**Rory O'More**  
Source: *Cracking Chestnuts*  
Formation: Contra, duple proper  
Jigs: *Rory O'More/Brisk Young Lads*

A1- Actives cross set, go down the outside below one  
Cross up through the center to cast off with the same sex neighbor, and step into center of set to join right hands with partner and left with next in a long wavy line of actives  
A2- Balance right and left in long wavy line; release hands and slide 2 steps individually to the right (alternatively, you can spin to the right by pulling your right shoulder back); give left to partner and right to next to form the wave again  
Balance left and right, and slide (or spin) left  
B1- Turn contra corners  
B2- Actives balance and swing, end proper and facing partner  

The action in A2 appears often in other dances, and is usually taught with the words “as in Rory O’More.” But many dancers nowadays have never done what Lisa called “The Original Rory O’More.”

**Fast Living**  
By David Kirchner (approximately 1993)  
Source: *Give-and-Take*  
Formation: Double contra, four-facing-four  
Rag: *Goin’ Uptown*

A1- Forward eight and back  
Four ladies grand chain  
A2- Hey-for-4 along the line-of-4 (this is across the hall; ladies start by passing right shoulders)  
B1- Balance and swing the neighbor from courtesy turn in A1  
B2- Four gents left-hand star just halfway  
Swing partner, end facing original direction in a line-of-4  

The four-face-four formation is sometimes called a “Portland Fancy,” after an old dance in that formation, or a “mescolanza,” the Italian word for “mixture” or “blend.” In this dance, as in most four-face-fours, couples progress along the set past successive lines-of-4, and also by alternating sides within their own line.

**Mary Cay’s Reel**  
By David Kaynor (1988)  
Source: *Legacy*  
Formation: Contra, Becket formation (progress cw)  
Reel: *Red-Haired Boy*

A1- Circle left ¾  
Pass neighbor by right shoulder, allemande left the next neighbor  
A2- Balance and swing the original neighbor  
B1- Long lines forward and back  
Ladies turn ¾ by the right hand, turn the lady you meet ¾ by the left hand (the gents take a step to the left)  
B2- Balance and swing your partner  

Named for Mary Cay Brass, a musician who has worked for years in the Greenfield Dance Band with David Kaynor.
How to Call Squares that Contra Dancers Will Love
Sunday, 9:15 AM
Calling Workshop with Tony Parkes

Tony began by posing the question: “Why do many contra dance callers not like to call squares? What are some of the perceived problems with squares?” The following is a summary of responses generated by the attendees.

- Some dancers are just prejudiced
- Squares seem to break down often
- They don’t have the same sort of flow as many people like in contras
- Dancers don’t want to listen to the caller
- Too much standing around
- Too much running around
- Too hard
- Too easy
- They are badly called
- Not part of “our” culture
- Not as inclusive; need the right number of people
- You are stuck with the people in your square for 10 minutes (can’t do much about this; it’s a matter of taste)
- Dancers who can’t find a place must sit out for 10 minutes (a good reason not to use squares if the numbers are not right – 5 out of 61 probably okay; 5 out of 31 probably not)
- You need the right costume, need to take classes
- They are harder to call well

Tony’s next question was: “Given these objections and given that squares are a lot like contras, why do squares at all? Why bother?”

- Similar, but not the same. The square offers a different set of opportunities
- The satisfaction of a small group of people working together to create something that has a beginning, middle and end (vs. the “conveyor belt” or “open-house” feeling of contras)
- Inherently more interesting: 8 people create more choreographic possibilities to work with than 4
- Breaks allow the caller to play with the dancers
- There is more flexibility with timing, so that the caller can alter phrasing to allow dancers to catch up in case of trouble
- Home position lets dancers regroup if lost, gives a feeling of accomplishment at end
- Not knowing what comes next is fun (the same reason contra dancers like contra medleys)
- Squares attract different dancers than contra dances, and can expand the dance community

The list of objections above is clearly one that is really mostly a matter of taste or not logical (are they too easy or too hard?). Many of the objections dancers raise regarding squares used to be raised to contras when square dancing was the predominant style.

Tony promoted the idea (and all seemed to agree) that contras and squares should not be in an adversarial relationship. Contras and squares are related but different dance forms and each has much to offer. Contras are like an open house versus squares, which are more like a dinner party. Much discussion was generated. One non-judgmental way to explain the difference between squares and contras: “In a contra
dance you do the same things with different people; in a square you do different things with the same people.”

Here are some suggestions that Tony offered for a successful use of squares in the contra dance community.

1. Choose material wisely:
   - Keep most people moving most of the time
   - Use mostly basic moves that dancers will know from dancing contras (so that walk-throughs are not too long or cumbersome)
   - Use only 1-2 unfamiliar things per square, and learn to teach them carefully but quickly
   - Use choreography that wouldn’t work in a contra (grand chain, grand right and left, etc.)
   - Use breaks that don’t weigh things down. Keep them interesting, but simple enough to dance without lots of teaching/learning. Good breaks provide some contrast with the figure.

2. Practice, practice, practice, so that you learn to present squares well
   - The walk-through should not be longer than the dance
   - Listen to callers you respect. If you have good recordings with calls, use them as “training wheels,” calling along with them.
   - Become part of the music

3. Find excellent resources. The following list is from Tony’s workshop handout (see bibliography at the back of this syllabus):
   - Ted Sannella, *Calling Traditional New England Squares* (book of theory and breaks; CD of field recordings of Ted calling squares) – a must have for serious square callers
   - Ted Sannella, *Balance and Swing* (figures & music for squares, contras, triplets)
   - Ted Sannella, *Swing the Next* (more of the same)
   - Tom Hinds, *Calling New England Squares* (theory, figures & breaks)
   - Tom Hinds, *Give Me a Break!* (64 breaks, some theory)
   - Tony Parkes, *Shadrack’s Delight* and *Son of Shadrack* (figures for squares and contras)
   - Ralph Sweet, *Shindig in the Barn* (CD of singing squares with calls)
   - Bert Everett, *Complete Calls and Instructions for Fifty Canadian Square Dances* (complete call charts)
     (all of above available from Country Dance & Song Society, [www.cdss.org](http://www.cdss.org))
   - Bob Dalsemer, *Smoke on the Water* (classic singing squares)
   - Bob Dalsemer, *When the Work’s All Done* (classic easy squares)
     (above two titles available from [www.dosado.com](http://www.dosado.com) as CDs or MP3 files with companion booklets)

4. Make a case for squares with your dancers. Share your own passion for them. The last four letters of enthusiasm = “I am sold myself.”

Tony had originally planned to do some practice calling at the workshop, but the discussion was so rich that the time evaporated. Other discussion topics included many specifics about the craft of calling, the nature of breaks, and how to get over the hurdle of trying to call squares for the first time.
Open Microphone Session
Sunday, 11:00 AM
Dave Bateman, MC; Music by Old New England
Jane Orzechowski (fiddle), Deanna Stiles (flute) and Bob McQuillen (piano)

Soundcheck Polka: His Dad’s Polka (from Don Braley, see p. 18)

Kittyhawk Hornpipe
By Don Armstrong
As called by John Rogers
Source: New Century Collection
Formation: Contra, duple improper
Reels: Herrin’ Brook/Never Was Piping So Gay (Ed Reavy)/She Passed By, Gently (John Brennan, composed for Deanna Stiles)

A1- Couple one acting as a unit, hey-for-3 across the set (start by passing left shoulder with lady two), end with the actives in the center of a line-of-4
A2- Down the hall 4-in-line, actives wheel as a couple while others turn alone Return, hand cast
B1- Actives turn contra corners
B2- Actives meet in the center to balance and swing, end facing down

Mason’s Apron
As called by Hanny Budnick
Formation: Three-face-three arranged like spokes of a wheel
Reels: Mason’s Apron/Lucy Campbell’s

A1- All six circle left once around
A2- Middles face right: balance (4) and turn right-hand partner with a right elbow turn (4) Face left: balance and turn with a left elbow turn (8)
B1- Middle gives right hand to person on diagonal right, right-hand partner puts right hand on top (“teapots right”), those three right-hand star once around
Middle gives left hand to person on diagonal left, left-hand partner puts right hand on top (“teapots left”), those three left-hand star once around
B2- Lines-of-3 forward and back Pass right shoulders with opposite to meet a new line

Writing about this dance in his New Century Collection, Don Armstrong observed that “the P-40 Kittyhawk fighter-plane, famous for ‘shark-tooth’ nose-art, saw combat in nearly every theater of WWII.” As well as being a fine caller and dance composer, Don was a test pilot, and did much of the certification of the Kittyhawk. Don passed away in the year 2000, just weeks after calling this dance and many others at the Ralph Page Dance Legacy Weekend.
**Benjo**
By Jo Mortland
As called by Mary Wesley
Formation: Contra, duple improper
Reels: *President Garfield’s Hornpipe/Peter Street/Durang’s Hornpipe*

A1- Balance and swing neighbor
A2- Ladies allemande right 1½
   Swing your partner
B1- Long lines forward and back; as you
   back out women roll the men from
   left to right
   Circle left ¾
B2- Balance the ring, spin to the right one
   place (as in Petronella, page 38)
   Balance again, spin to the right and
   continue the spin halfway more to
   face a new neighbor

The title comes from the fact that the author (Jo) shares a birthday with a friend named Ben.

**Selfish Man**
By Nathaniel Jack (Summer of 2005)
As called by Joe Sykes
Formation: Contra, duple improper
Reels: *Rear End Reel (Bob McQuillen)/Sailor Set on Shore/Brennan Brothers (Bob McQuillen)*

A1- Balance in a ring, spin to the right one
   place (as in Petronella, page 38), and
   then turn your back on your partner
   Gypsy the one you face (a shadow) and
   come back to the ring
A2- Balance the ring, spin to the right again
   Long lines forward and back
B1- Two gents gypsy (“suspiciously”) 1½
   Swing your partner
B2- Give-and-take to gent’s side and swing
   your neighbor, face the next

For a description of “give-and-take,” see note after
Friday Night Affair (page 15). The author writes,
“The dance was written listening to ‘Selfish Man’ by
Flogging Molly, so if you want an idea of the kind of
tune I was thinking of when I wrote it, there it is. Of
course many different pairings might work well.”

**The Playful Gypsy**
By Dale Rempert
As called by Rachael Cohen
Source: *Hill Country Contras*
Formation: Contra, duple improper
Jigs: *Star Island (Bob McQuillen)/Harbor View (John Campbell)/Humours of Ballymore*

A1- Mirror gypsy neighbors (starts with
   ones going between the twos)
   Ones swing
A2- Ones down the center past two standing
   couples,
   Trade places (lady crossing in front)
   and come up the outside, proper
B1- Ones gypsy partner 1½
   Swing neighbor
B2- Right and left through, over and back

**Small Potatoes**
By Jim Kitch
As called by Luke Donev
Source: *To Live is to Dance*
Formation: Contra, duple improper
Reels: *Mississippi Sawyer/Sandy River Belle/Green Willis*

A1- Balance and swing neighbor
A2- Circle left once around
   Ladies chain
B1- Ladies do-si-do once around, come
   back to partner
   And swing partner
B2- Circle left ¾ and pass through
   Do-si-do next neighbor

The dance begins again with the neighbor with whom
you did the do-si-do.
Al’s Safeway Produce
By Robert Cromartie
As called by Martin Fager
Source: Give-and-Take
Formation: Contra, duple improper
Jigs to a reel: Jack’s Jig/Dr. Becky’s Jig/Martha’s Hornpipe

Waltz: Great Memories (Bob McQuillen)

A1- Left-hand star
    Neighbor allemande left 1½
A2- Ladies allemande right 1½
    Swing your partner
B1- Circle left ¾ and swing your neighbor
B2- Long lines forward and back
    Same four right-hand star
The Art of Improvising Within the Tradition
Sunday, 11:00 AM
Led by The Latter Day Lizards: David Langford, Bill Tomczak and Peter Barnes

The three leaders of this workshop shared a consistent point of view about how they approach playing for dances. Just as when they play music, no one voice dominated the discussion. All three contributed insights and ideas. The Lizards introduced their topic by teaching the tune You Married My Daughter But Yet You Didn’t, so that we would have a consistent place to start from. (They had considered calling the workshop “You Played That Tune But Yet You Didn’t.”) This tune became the vehicle for demonstrating different ideas about improvisation.

First we learned a fairly simple version of the tune, one phrase at a time:

You Married My Daughter But Yet You Didn’t

One key idea that emerged repeatedly during the workshop was to start by simplifying rather than by learning a tune with a lot of ornamentation. Ask yourself: What are the most important notes of the tune? Which notes or short phrases are this tune’s ‘touchstones?’ What are the bare bones? Which notes really make it sound like the tune? What is essential?

Once the basic structure of the tune is firmly in place, there are many ways to approach improvisation. One is to reduce what you play rather than trying to fit more in. Take out notes to make what you play more spare.

Look for possible embellishments. Relax and “noodle,” on your instrument. Listen to what others are playing and see if you can echo it in some way. Find a small pattern and repeat it wherever it might fit. Look for opportunities.

Where do the ideas come from? One great place to start is to use any structural elements you notice about the tune. What chords are happening? Where are scales or arpeggios part of the tune? Use those elements. Extend a scale or an arpeggio. When you find a useful pattern, repeat it in a different place. Take elements of the melody and play them elsewhere, based on notes from the chord (for example, playing a line one third down or up). Peter emphasized the importance of facility on your instrument. There is no substitute
for practice, and playing scales and arpeggios regularly in various keys is invaluable work that will pay off.

Ornaments of many kinds can be useful. Don’t be afraid to use “cheap trills” or whatever ornaments work well on your instrument. Experiment with these to find what works best for you.

A vital aspect of dance music is rhythm. No matter how fertile your imagination is, you should never lose track of the fact that the purpose of your music is to support dancers. In a dance band, “we’re all rhythm players.” This doesn’t mean that the beat has to be heavy. The band also needs to also provide “lift” or “drive.” Bill said that the essence of New England dance music is the upbeat.

As long as the rhythm is clear, use of syncopation is a great way to vary what you play and keep the music lively. Try keeping the pitches very simple and use more rhythmic complexity. We played the following example together:

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\begin{verbatim}
\text{\includegraphics[width=0.5\textwidth]{example.png}}
\end{verbatim}
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Paying attention to longer and shorter phrases of the tune is as important to supporting the dancers as having a clear rhythmic pulse. Touchstone notes are a great way to help you to keep track of the phrase.

Since you must play the same tune repeatedly for dances, use contrast to keep the energy up. You can’t peak all the time. Bring the intensity down, and then build it up again. Take turns as a lead instrument. Trade short phrases back and forth between melody players. Try a pedal tone or other “blurring” of musical ideas on B-music, and then ramp up into a clear (and therefore reassuring) A-part. Much of this involves trusting your band mates. You must listen to one another a lot to make it work well.

Another way that the Lizards achieve variety is to “quote” or refer to different musical traditions. They do so very playfully and do not claim expertise in all these traditions. Rather they “shamelessly” use clichés, recommending that you get into the mindset of the style you are trying to refer to and bluff or fake it. Remember that it’s all for fun. So, go to Jamaica, pretend to be Baroque, or insert a taste of the blues or Klezmer or gospel or Southern music or boogie-woogie or Irish music. Sometimes this sort of stylistic reference can be used throughout all the repetitions of a tune; at other times it may be just for one time through. Trust that you know enough to try some of this culture quotation; we’ve all heard a million different styles. “Real” proponents of a style might know it’s a fake, but who cares? Your goal is to make living breathing dancers happy, not to be scholars of a tradition. Rather than worry about being correct, recognize that traditions change all the time anyway. This sort of mixing of styles is, in fact, a dynamic part of what is currently going on in our living tradition. To illustrate some of the possibilities, David, Bill and Peter played You Married My Daughter repeatedly, changing the style each time through.

One repeated theme in the workshop was that it is helpful to have a big bag of tricks, but only if you approach playing music playfully and are willing to try things out. The Lizards think of themselves as “kids in the candy store of music.” There was a lot of discussion about this willingness to be yourself, rather than getting too wrapped up in others’ ideas about authenticity. David explained that all these techniques that they walked through during the workshop are ways to add colors to your musical palette. This gives you more options when the caller requests a particular sort of feeling for a specific dance.

There is many a great tune in the world, but in the end it is the way you play it that really counts.
**Farewell Dance Party**
Sunday afternoon 2:00 - 4:00 PM

_Sandy LaFleur, MC, with staff and guest callers, and staff and guest musicians_

The final session was jump-started this year when a group of musicians from the after-lunch music jam paraded into the dance hall playing the tune Chorus Jig. An impromptu set was quickly formed and a jubilant Chorus Jig was danced for several minutes. No caller was necessary. Peter Barnes played piano from the stage as backup while the rest of the musicians (at least eight fiddles and various other instruments) fanned out in front of the stage. They played both Chorus Jig and Opera Reel.

**Winter Storm**
By Linda Leslie (2003)
As called by the author
Formation: Contra, Becket formation (progress cw)
Reels: _Saute de Lapin/Reel des Jeunes Mariés_

A1 - Circle left ¼
  Do-si-do neighbor 1¼ into a wavy line-of-4
A2 - Balance the wave, drop hands and walk forward to next neighbor
  Swing that neighbor
B1 - Two gents allemande left ½ to face partner
  Half hey-for-4 (start by passing partner’s right shoulder)
B2 - Balance and swing partner

This was written on a snowy trip to call for the dance in Woods Hole, Massachusetts.

The committee that organizes this weekend is part of the New England Folk Festival Association. The Ralph Page Dance Legacy Weekend is NEFFA’s “other dance weekend.” Linda, NEFFA’s Program Chair and Vice President, took this opportunity to invite dancers to join or otherwise support NEFFA, an organization that Ralph Page helped to found, and which does so much to keep contra dancing alive and vibrant in the 21st century.

**Dip and Dive All Eight**
By Ted Sannella (last revised January 11, 1980)
As called by Jeremy Korr
Source: Ted’s dance cards in the UNH Library collection
Formation: Square (active ladies progress to left; inactive ladies progress to right)
Reel: _Ragtime Annie_ (48-bar version)

Head couples go forward and back (8)
Forward again and do-si-do your opposite (8)
Swing the same and face the nearest side couple (8)
Circle left just three-quarters, sides arch (8)
  (Note the dip and dive can begin a little early in order to finish all five changes comfortably and have time for the swing)
Dip and dive around the square, _five_ changes (the gents will be at home) (16)
Swing your travelling companion (about 10)
Allemande left your corner (at the end of the musical phrase, about 6)
Do-si-do the one you swung (8)
Swing your corner, and keep this one (8)
Promenade to the gent’s home (16)

Jeremy has been researching Ted Sannella’s materials at the UNH library, looking for unpublished gems. At last year’s NEFFA festival he led a session based on Ted’s unpublished dances, and Dip and Dive All Eight is another of these.

Sequence: Intro; figure as above; figure with the sides leading; break; figure with heads leading, figure with sides leading; ending. This sequence provides less variety for the ladies than for the gents. However, both a HHSS and a HSSH sequence create other problems. Jeremy surmises that this is why Ted never published this otherwise very pleasing sequence.
**Rhonda’s Riches**
By Michael Barraclough (December 27, 2008)
As called by the author
Formation: Contra, duple improper
Reels: Allie Crocker/Evit Gabriel/Reconciliation

A1- Gypsy neighbor about halfway around (4) and gents move straight across the set (4) to flow into a …
Swing with your partner
A2- Give-and-take to the lady’s side and swing your neighbor
B1- Balance in a ring, spin to the right one place (as in Petronella, page 38)
Circle left halfway, and neighbors change places across the set with a rollaway with a half sashay
B2- Balance in a ring, spin to the right one place
Circle left halfway, and California twirl with partner to face the next neighbor

**Thanks to the Pharmacist**
By Carol Ormand (1996)
As called by Adina Gordon
Source: Jurassic Redheads
Formation: Triplet
Reels: Mouth of the Tobique/Barrowburn/Peter Street

A1- Ones and twos down the hall 4-in-line (ones in the center), turn alone
Return and ones (hand) cast off around twos
A2- Ones and first corners (gent 2 and lady 3) hey-for-4 on right diagonal (ones pass right shoulder to start)
B1- Ones turn contra corners
B2- Ones balance and swing to the bottom of the set

The dance was originally composed as a Sicilian Circle, but works well in a longways set also.

**Alternating Corners**
By Jim Kitch
As called by Lisa Greenleaf
Source: Give-and-Take
Formation: Contra, duple improper
Reels: John Howatt’s/Hughie Shortie’s/Fisher’s Hornpipe

A1- Neighbors balance and swing (see note)
A2- Long lines forward and back
   Ones [twos] half figure eight up [down] through the twos [ones] (all are now proper [improper])
B1- Ones [twos] turn contra corners
B2- Ones [twos] balance and swing partner, end facing down [up]

Called by request. The sequence is “alternating” because the role of active couple toggles back and forth between the ones and twos. Every other time, use the calls in brackets.

Note that the directions for A1 are not as composed by Jim. The original dance begins with a circle left into the neighbor swing.

**Little Green Heron**
By Joseph Pimentel (May 2001)
Source: The Cardinal Collection
As called by Lynn Ackerson
Formation: Contra, duple improper
Jigs: Rose in the Heather/Sean Ryan’s/Paddy Killoran

A1- Left-hand star with current neighbors
   Right-hand star with former neighbors
A2- Balance and swing current neighbor
B1- Gents allemande left 1½
   Swing partner
B2- Circle left 1¼
   “Zig zag”: As a couple, with partner, pass your neighbor couple by shifting left out of the set and then (moving forward) shifting right into the set to meet new neighbors
**Four By Four**

By Melanie Axel-Lute
As called by Beth Parkes
Source: *One Good Turn Deserves Another*
Formation: Double contra, four-face-four
Reels: *Old Time Quadrille* (Bob McQuillen)/
*J. B. Milne/Cincinnati*

A1 - Forward eight and back
   Do-si-do your corner (see note)
A2 - Right hand to corner and pull by,
   allemande left the next, come back
   one and...
   Swing corner
B1 - Promenade halfway round
   Take eight hands round and balance the
   ring, rollaway the one you swung
B2 - Balance and swing partner, end facing
   original direction to meet a new line

The corner is next to you if you are in the middle of
your line-of-4, and across from you if you are on the
end.

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**The Merry-Go-Round**

Ted Sannella variant of a traditional dance
As called by Ted Sannella, recorded at the Ralph
Page Dance Legacy Weekend, January 16, 1994
Source: *Calling Traditional New England Squares*
Formation: Square (no partner change)
Reel: *Pat the Budgie* (Graham Townsend), played by
the band Fresh Fish on the same recording

Tony Parkes explained that he wanted to call one of
Ted Sannella’s signature dances, The Merry-Go-
Round, but, not feeling equal to the task, he had
arranged for someone to call it who could truly do it
justice. Tony then took his place in one of the squares
on the floor, and we danced to a recording of Ted
Sannella, made sixteen years earlier at the 1994
Ralph Page Dance Legacy Weekend. Here is Ted’s
description of the dance, from that year’s syllabus:

This is an extemporaneous dance with the
following structure:

First lady/gent turns various others in the
square by the right/left hand and finishes by
swinging her/his partner in the center while
the other six circle left around the outside.
All promenade to home.

Second lady/gent does the same (or similar).
Third lady/gent does the same (or similar).
Fourth lady/gent does the same (or similar).

Note: swings are sometimes substituted for
hand turns.

Although it provides the basic structure of the dance,
this description does little to communicate the
playfulness and wit of Ted’s delivery and
improvisation. A complete transcription of two
different recordings of Ted calling The Merry-Go-
Round (including this one) is available in *Calling
Traditional New England Squares*.

We are thankful to the weekend’s sound engineers,
Rick Watson and Jerry Short, who recorded Ted in
1994, and who *still* do all the sound at the weekend.
**Christmas Hornpipe**
As called by David Smukler
Source: *Cracking Chestnuts*
Formation: Contra, duple proper
Reels: Saratoga Hornpipe/Batchelder's/
       Ross's Reel #4

A1- Couple one balance to lady two
    Same three basket swing
A2- Couple one balance to gent two
    Same three basket swing
B1- Couple one down the center, turn alone
    Return and cast off
B2- Right and left four

There are many versions (and different names) for this dance.

**The Reunion**
By Gene Hubert
As called by Tony Parkes
Source: *Dizzy Dances II*
Formation: Contra, Becket formation, double progression (progress cw)
Reel: Miss Thompson/Father Kelly's/Wissahickon Drive (Liz Carroll)

A1- Ladies chain on the left diagonal
    Ladies chain across the set (to their shadow)
A2- Hey-for-4 across (same two ladies pass by right shoulders to begin)
B1- All balance and swing original partner
B2- With the opposite two, circle left three-quarters around, pass through
    With the next couple, *circle right* three quarters around

**Waltz:** Amelia (Bob McQuillen)
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